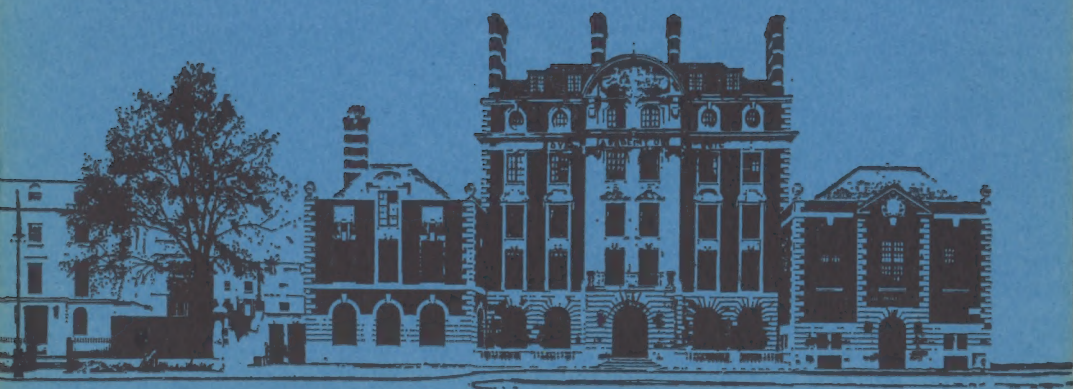


The Royal Academy of Music Magazine

No 204 Summer 1973



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 204 Summer 1973

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In July, Derek Gaye relinquished his post as Warden, to which he was appointed in September 1965, in succession to Myers Foggin. He won many friends during his eight years here. He was largely responsible for the firm establishment of the Students' Union—as Robert Secret, its President in 1969, put it, 'he supported us at a time when knocking Students' Unions was a major "British sport" and when we had a job getting enthusiastic response from anywhere . . . he was responsible for making certain that the seeds of student participation were planted with the minimum of fuss'. In addition to his many other activities, he also took a very close and personal interest in exchange concerts with European conservatoires, and forged a strong link in this respect with our counterparts in Paris, Amsterdam, Frankfurt-am-Main, Hamburg—and, not least, South Kensington. Happily his new teaching activities permit him to spend two days a week as a professor at the RAM, and we are all delighted that he still continues with us as a colleague as well as a friend.

His place as Warden is taken by Noel Cox, who is, of course, familiar as a former student and professor. He came to the Academy in 1935 and studied piano with Ambrose Coviello and organ with G D Cunningham, winning, among other awards, the



Chappell Gold Medal and the Macpherson Prize. His wife, Jean (Sleight), was a student (with Harold Craxton) at the same time, and both their daughters followed in their footsteps. Before joining the Academy's professorial staff in 1960, Noel Cox had been Music Master at High Storrs Grammar School, Sheffield, Director of Music at Oakham School, and Inspector of Music for the City of Nottingham Education Committee, Conductor of the Nottingham Harmonic Society and the Nottingham Oriana Choir, and an active and much-travelled examiner and adjudicator. Since 1969 he has also been a Tutor at the RAM, and his wide experience and understanding of musicians' problems fit him exceptionally well for his important post as Warden. To say that this appointment is a most welcome one would be a gross understatement.

Not for the first time, apologies must be made for the autumnal appearance of this 'Summer' issue of the *Magazine*, but your Editor

craves indulgence, to some extent, in view of the present reorganisation and drastic rebuilding of the office accommodation and the disruption it has caused. But at least it provides an opportunity to mention some discontent among the Students' Union concerning their (considerable) contribution to the *Magazine's* finances. It has been suggested that students' views are not adequately represented in the *Magazine*, and that only a small proportion of students take advantage of their right to contribute to, and obtain copies of, it. Contributions from students have always—or at any rate in recent years—been warmly welcomed, and have sometimes reached a high standard of literary competence. The present issue contains an article on Poulenc by one of our most articulate (now just ex-) students, Graham Johnson, and one by Jane Taphouse on the opening of the new Hostel, and students have repeatedly been invited to express their uncensored views in these pages. I hope that not only members of the RAM Club would regret the drastic retrenchment and reduction of the *RAM Magazine's* scope that might well result from the withdrawal of the Student Union's financial support, and I would warmly welcome comments from members of the Club and students on their attitude to the contents and bias (if any) of the *Magazine*, and constructive suggestions as to how it could be made more representative of the multifarious activities of the Academy and the interests of its readers. You, the contributors, are its mainstay, and the *Magazine's* effective continuance is, ultimately, in your hands.

Poulenc's Songs: a partisan view

Graham Johnson

'Il n'avait qu'une petite chanson mais ça n'était qu'à lui'

(Henri Sauguet)

If someone were to ask me why I find the song-writing art of Francis Poulenc irresistible, I should reply that it summons up within me a nostalgia for a way of life that I have never known. This would seem to be a contradiction in terms, for how is it possible to feel a longing for something which in my case reflects neither my generation nor my nationality? Maybe it is because I have missed the first-hand experience of an epoch, that I seek to catch up with it, glimpsing its reflection in the mirror of Art, and Poulenc has in his possession the particular mirror that fascinates me. In any case, I cannot easily explain why it is when I listen to a Poulenc song like *Montparnasse*, this longing is a very real thing. It depends on who is performing it, of course, but when I listen to a recording of Pierre Bernac singing the phrase 'Et vous rêvez d'aller passer votre Dimanche à Garches', I feel that somewhere I have always dreamed of passing lazy Sundays, if not at Garches, at least basking in that particularly French atmosphere created by Poulenc around Apollinaire's words.

This is the spell of the music, and it is a magic wielded by only the greatest of song writers. Similarly when he listens to *Dichterliebe* a sympathetic person is not easily able to sit back and contemplate the cleverness of Schumann and his undoubted compositional expertise. He is transported to a world of young love, ardent passion, and the cruelties of Fate that can prevent happiness. Although these foregoing words could be an emotional outline of many an opera plot, the impact is an entirely different one with the song form. Instead of a carefully delineated plot we

have a set of circumstances only hinted at; instead of a particular character we have the singer acting as a spokesman for Everyman; we have a world evoked suddenly, just as suddenly gone, with understatement a necessary part of the miniaturist form. The subtlety of the *lied* or *mélodie* at its height does not need me as its advocate, yet I am trying to explain this word nostalgia as applied to Poulenc and I believe all these things can in some way account for the power of his evocations, for that is what they are. It seems that so many of Poulenc's songs are fleeting and tantalising suggestions of a world that we have since lost, a charm that now is no longer apparent, an innocence that has become self-conscious, and a naughtiness that in our age has become crass and overstated. Of course all nostalgia idealises the past: the girl next door was more beautiful, the small hometown more charming than reality would prove them to be.

In the visual arts this is especially apparent: the paintings of the Flemish school idealise Dutch life of the seventeenth century in the way that Norman Rockwell's *Saturday Evening Post* covers idealise the twentieth-century American dream. The paintings of Watteau were themselves idealised captured moments of a charmed life that existed only in the imaginations of jaded Versailles courtiers, and a century later the inspiration behind poems of Verlaine which were in turn set to music by Fauré and Debussy. French vocal music is full of retrospective glances into the enchanted worlds of the past. This is all to do with the period and the imaginations of the poets, but also it must be remembered that there were musicians to rise to the challenge of these texts. Duparc's *La vie antérieure* and *L'invitation au voyage* are both songs in search of half-remembered glorious worlds (Baudelaire's words suggest this, but it is the music that actually takes us there). This return to the 'luxe, calme et volupté' of former times is heard in passages of, for example, Debussy's *Pelléas et Mélisande*, in the Bilitis songs and in Ravel's exotic *Schéhérazade* songs. These composers transport us to the Greece or Persia of the past, but Poulenc by contrast transports us not across country, but across town, to the Left Bank, to a home-spun *rive-gauche* music-hall whose enchantments match those of minarets and mosques. Domestic magic was a truer, more real way to excite Poulenc's imagination. As for his time-scale, he does not look back far enough to be neo this-that-or-the-other, he lovingly looks back at yesterday or the day before. Indeed he telescoped the past with the present and created a style, a way of marrying words and music despite its suggestions of Schumann, Chopin, Massenet, Satie, and above all popular entertainment, which is unique and timeless. For this reason I nominate Poulenc as the musical personification of *La rêve française*, a translation of the American phrase which tried to describe the ideals, aspirations and (inevitably) heartbreaks of ordinary people.

Perhaps there are down-to-earth explanations as to why this music is so atmospheric, so poignant and so zany. Deryck Cooke might explain a good deal by analysing the harmonies and the musical language which specifically affects the emotions, the sevenths and ninths, the suspensions and the rise and fall of the melodies (what melodies!). Poulenc's harmonic language is unmistakable and unchangeable. Once he had found how he wanted to speak, there was little harmonic evolution from work to work, thus the chronology of his 154 songs from 1918 to 1960 is not very important. The next element, the poetry he chose to

set, should be very surprising to those who like to think of Poulenc as a 'soupy' and sentimental composer. I feel that his poets are the balancing factor in his works, or rather that the words and the music are on opposite ends of a finely balanced scale which has its balancing point between the extremes of the Obvious and the Obtuse. The difficult and often obscure words of Paul Éluard and Guillaume Apollinaire are made more approachable and emotionally meaningful by Poulenc's music, and yet the music is often saved from falling over the edge into cloying romanticism, by the strength and seriousness of the words. Each element needs the other and I believe that the composer realised that his wonderful lyricism would be debased if he set words that were too similar to the nature of his own lyrical gifts. Indeed it may be for the same reason that composers of the Second Viennese School sometimes chose to set romantic words more accessible to the public than the music that encased them, the direct opposite to the situation in Poulenc's case. This is not to suggest that the choosing of texts is such a self-conscious thing for the true composer; the attraction must be spontaneous and the admiration real, but the homogeneity of the finished song is often the result of the attraction of opposite poles. Sometimes it is the words alone that separate Poulenc's songs from those of the cabaret, and the most heartbreaking instance of the efficacy of this is the setting of Louis Aragon's *C*, which mourns the tragedy of fallen France under the Nazi occupation. The tragedy affected the people, and as such Poulenc's song has the power *Lili Marlene* had to reach, and speak for, the people through its simplicity and beauty. It is popular in the most noble sense.

Poulenc's feeling for poetry was also dependent on personal contact with the poets and the sounds of their voices reading their works. This is why the vast majority of his songs were settings of contemporary poets, particularly Apollinaire and Éluard, who were responsible for sixty songs between them. It is interesting to compare Britten in his song cycles, who with the early exception of Auden, has chosen to set words by poets of the past, often not English poets. Poulenc remained faithfully French but his five settings of Ronsard, and the seventeenth-century *Chansons gaillardes* do not find him as happily at home as when he set his contemporaries. This is also what I mean when I claim that Poulenc's sense of the past is more happily the immediate past. His was not the gift of a Britten who was able to suggest different eras and different countries in a series of brilliant continental stylisations. Poulenc's home ground is usually Paris, always France, and his 'time' from first to last that indeterminate period that connects Piaf or Printemps with Mistinguett, Guilty with Chevalier, Jeanne Bloch with Denise Duval, somewhere between 1900 and the present, between the existence of the Moulin Rouge as a haunt of Toulouse-Lautrec and its existence as a Hollywood film with a theme-tune by Auric, once one of the outrageous 'Six'. In some of Poulenc's music there are still traces of the outrageous dandyism of a clever young man, but only sometimes. The rôle of innovator and angry young man did not suit him, and it was soon abandoned in favour of the policy of writing what he felt and letting the music history books look after themselves.

Poulenc was a connoisseur of Paris: the songs that show an intense love of the city include *Montparnasse*, already mentioned as one of his most haunting songs, *La Grenouillère* and *Hôtel*, two of his laziest, most tranquil creations of exquisite refinement,

Voyage à Paris and *Le Disparu* which are both written in the infectious genre of the *valse chantée*, and the two Max Jacob settings *Parisiana*. It is important to remember that often Poulenc the entertainer was supplanted by the serious composer with something serious to say. In this category undoubtedly are the splendid cycles *Tel jour, telle nuit*, *Caligrammes*, and *La Fraîcheur et le Feu*, which have accumulative power from first song to last, and which deserve prolonged study. And there are sometimes separate songs which stand alone because of their distinctive beauty. Undoubtedly *Tu vois le feu du soir* must be mentioned, Poulenc's favourite song, which has a gravity and a nobility together with a moving simplicity unequalled in the composer's *oeuvre*. Also the song *Bleuet*, which tells of a young soldier in the First World War and his attitude to death, seems to have the unbearably poignant nostalgia that has the genius of the popular touch: a Piaf or a Dietrich could sing it. The first line, 'Jeune homme de vingt ans', personal and tender though it is, seems to apply to all the lost Youth of that dreadful war. The music seems to ache with a regret which, because it is a stage removed from the present, because it is pain quietly recalled rather than pain violently experienced, seems to me to have this aura of nostalgia which casts a gentle shadow over many of Poulenc's slow songs. The love song *C'est ainsi que tu es* refers too to a situation of the past: the line 'Tu puisses croire et dire que je t'ai bien connue' shows a recollected passion, yet the title is in the present, and this is an example of the present and past melted together, a Proustian view of time.

Poulenc's slow songs are complemented by the fast ones, which are usually of a less serious nature, spiced with piquant and wicked humour. The send-up of snobbery in *Avant le cinéma* is an example of this. The dry satirical wit of some of the other songs has more than a tinge of cabaret: the song *Paganini* is a stream of consciousness poem bound together by the virtuosic whirl of a fast waltz, café rubato and all, and the song *Violon* is set in a Hungarian nightclub, with a slower waltz than *Paganini*. The fast songs of the *Chansons Villageoises* have a deliberate bumptious charm—the rural life seen through bemused urban spectacles, but an exquisite song like *Main dominée par le cœur* is a serious antidote to the claim that Poulenc's fast songs are all alike and always frivolous.

One could go on for ever about favourite songs, indeed I have mentioned only a few of the special ones. I would encourage students to get to know them at first hand, and also the chamber music of this composer, which is so often instrumental song. I admit that I am biased in Poulenc's favour and I have tried to explain the feelings aroused by the music which have caused this affection. Only listening to the music, playing it or, if one of God's chosen few, singing it, can convince you of the flavour of these songs, and the subtleties possible in their interpretation. Try to listen to a record of Pierre Bernac with the composer at the piano; these are of course the 'authorised' interpretations, and the interpretations are as beautifully conceived as the French is shaped and coloured for expressive purposes in the music.

The song *Bleuet* ends with lines, in themselves nostalgic, which for me sum up the essential magic of the songs of this wonderfully human man, sincere, unpretentious, whose music written from the heart was intended to go to the heart:

'O douceur d'autrefois
Lentement immémoriale...'

The Barbirolli Memorial Plaque

At a ceremony on 8 February 1973, Lady Barbirolli unveiled a Memorial Plaque to the late Sir John Barbirolli, on the right-hand wall of the lobby immediately outside the Duke's Hall. Sir John was a student at the Academy from September 1912 until December 1916 (holding the Ada Lewis and the Broughton Packer

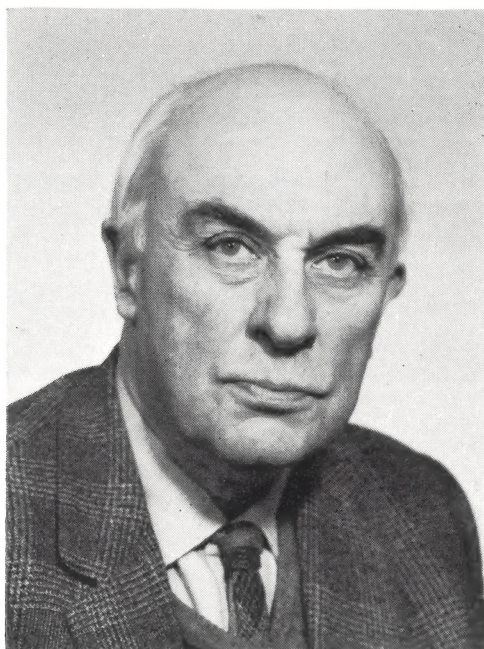


Photo by Douglas Hawkrigde

Bath Scholarships, and studying with Herbert Walenn). In the 1930s he conducted several notable student operatic performances: Wolf's *Der Corregidor* in the Duke's Hall in July 1934, Wagner's *Die Meistersinger von Nürnberg* in the Scala Theatre in July 1935, and Verdi's *Falstaff* in the Scala in July 1936. Of the latter performance, a review in the November 1936 issue of the *Magazine* said, rather patronisingly: 'Mr Barbirolli conducted the RAM orchestra of seventy with a confidence that will assure him of success in the New York Symphony Orchestra for which he has been engaged'. From September 1961 until his death on 29 July 1970, Sir John was Conductor-in-Chief of the Academy's First Orchestra, and although his other commitments prevented him from giving as many concerts with it as we (and he) would have wished, there were some very memorable ones, notably that devoted to Elgar's *The Dream of Gerontius*, given in St Paul's Cathedral on 1 December 1965, and that given in the Duke's Hall on 16 July 1968 as 'A Tribute to Sir Thomas Armstrong' and ending with a magnificent account of Brahms's third Symphony. 'JB' loved the Academy and its students, and it is good to have a permanent reminder of him so close to the hall where he worked with them.

Profile No 9
Alan Bush, DMus
(Lond), Hon DMus
(Dunelm), FRAM
John Gardner

My first encounter with the music of Alan Bush took place in the Holywell Music Room in Oxford on 7 June 1938, when the Blech String Quartet played his *Dialectic*, Op 15, a formidable piece written some nine years previously. It was a particular favourite of their second fiddler Ted Silverman who, recently a student at the RAM, had come under the aegis of Alan, then a young professor, and particularly commended to me a series of lectures he'd given on aspects of contemporary music. I remember asking Ted what Alan's music was like. His reply suggested a masterfully compre-



hensive contrapuntal style which took in a great range of early twentieth-century influences together with what Ted called a 'modal twist'. This last quality, noticeable even in *Dialectic*, would seem to me to spring from the essential Englishness of Alan's style. Some commentators, however, have ascribed it to later thoughts about the nature of musical style and the desirability of a national idiom, despite its manifestation in his earlier works. Certainly Alan himself always enjoins any budding composer to begin at home with the language of his forefathers. 'You must start somewhere', I've heard him say, 'and if you don't start with what you know, then you'll have to start in a style with which you're not directly concerned or familiar.'

Dialectic is a fine piece, and the fact that to this day I've never heard a subsequent performance of it, is an indication, even in the case of an inveterate non-concert-goer like me, that Alan's music is somewhat neglected. A kind of latter-day *Grosse Fuge*, it reveals on every page that taut thematicism which, as long ago as 1929, had become one of the hallmarks of Alan's style. Alfred Nieman once told me that he believed two of our most important composers, Britten and Tippett, had both in their younger days been influenced by Alan's example: the former by his way of basing entire sections upon a thematic fragment, the latter by his lofty, mandarin contrapuntal style. Certainly both these qualities can be seen in *Dialectic*. I remember myself being slightly disap-

pointed by the triumphant *maggiore* finish, in which the argument is all too happily resolved. I hadn't spotted then Alan's unerring logic in closing on a unison E which had been prepared by a quasi-dominant chord in which the first seven notes of the main theme, translated from aeolian into ionian mode, are simultaneously sounded in a rich, diatonic clash. Of course, it's still a happy ending and I think I still have some reservations about it. Alan, however, is by philosophy an optimist who believes that the best will out. It would have been uncharacteristic and faithless of him to have ended on a grim, sombre note.

I next encountered Alan as a conductor at an unforgettable concert in the Queen's Hall in April 1940, just before I was called up into the Air Force. At it two works received their British premières which have since joined our meagre twentieth-century repertoire: the piano Concerto of Khachaturian and the fifth Symphony of Shostakovich. Afterwards I got as near to meeting Alan as I was to during the next fourteen years. I didn't actually speak to him in the Green Room (and the Green Room of the Queen's Hall was indeed Green) but heard him talking to someone else in that strong, clear speaking voice which the years luckily have not de-stentorised, about operatic production in the Soviet Union. 'The highest standards anywhere', I heard him say.

Though I got to know Alan when I joined the executive committee of the Composers' Guild of Great Britain in 1954 I did not at first become a close friend, much as I admired and enjoyed from a distance his well-formed, if sometimes slightly pedantic delivery of the English language. One corking remark I remember to this day *verbatim*. Referring to some assurance or promise that had been given to us by some government official or other, Alan wagged his forefinger accusingly and twitched his nostrils. 'That, Mr Chairman,' he said, 'was not worth the hot air with which it was uttered.'

Friendship really began some years later, after we'd sat together upon a Composition Examination Board at the RAM on 3 July 1959. There is a note in my diary for that day to the effect that I had never spent long talking to him before, and that he'd spotted a pair of consecutive fifths in the Two-part Invention *incipit* I'd written for the Division II Composition students to continue to a suitable close. 'Allowable' said Alan 'because they're caused by an unessential note.' I won't say that we became friends on the strength of that lapse of mine, but certainly it opened up the avenue of a relationship which reached its climax at the seventieth-birthday dinner I arranged for him in December 1970, to which he came from his sick-bed and which gave him and his family great joy.

Amongst the many outstanding qualities of Alan's music, pre-eminent are its seriousness, nobility, warmth and unending hope. All these are displayed against a huge time-scale in the piano Concerto of 1937. Not a young man's work, be it noted, for at the equivalent age Mozart and Purcell would both have completed their entire *oeuvre*, but a mature and masterly composition solving the concerto problem in a new way by means of a programme only made explicit by the text of the last choral movement (by Randall Swingler), where it illuminates without weakening the intense musical logic of the first three movements.

Alan's other piano Concerto, the *Variations, Nocturne and Finale upon an English Song*, Op 60, though slighter than its predecessor, is in many ways as impressive. Once again there is a new solution of the formal problem, though no extra-musical

programme, to sustain it. The thread of argument lies in the song itself, out of which the composer makes such a quantity of beautiful music. Particularly evocative is the middle movement for piano solo, reminding us that Alan is a fine pianist able to give splendid account of the rich variety of music he has written for this his favourite instrument.

Amongst the many detached piano pieces I would recommend especially *Relinquishment*, Op 11, which blends, as do the late pieces of Brahms, intensity of romantic feeling with intricate formal construction, a combination of qualities which can readily be perceived in the *Lyric Interlude*, Op 26, for violin and piano, where every element in the score is thematically derived without in any way impairing the song-like spontaneity of the composer's invention.

Of course neither I nor anyone else in this country has had a chance to assess the most important genre of Alan's music: his operas. Not one of the large-scale ones has so far received a professional production at any of our principal opera houses, though they have been performed time and time again abroad with notable success. A perusal of the vocal score of *Wat Tyler* and a radio hearing of its music suggest that, when it is mounted at Sadler's Wells Theatre next year, it will provide a major revelation of the composer's genius. Its large-scale choral scenes and elaborate ensembles, its grounding in English song, its high-minded purposefulness and superb professional craftsmanship should give it the success it deserved as long ago as 1951 when it first saw light as winner of an Arts Council Award.

taught himself to play. He carried the fiddle in his sack along with his other tools, and on many an evening he was to be found in the village square playing for his friends, and eventually he became a popular figure around the countryside in great demand for any festive occasion. While visiting a farmhouse he saw a fiddle hanging on the wall and asked if he might have it in payment. After cleaning it, he saw how different it was from the one he had—the varnish shone with a golden tint, the proportions seemed perfect, and there was a label inside which read, 'Antonius Stradivarius Cremonensis Faciebat Anno 1667'. It was the custom from the time of Amati, who started the school of violin making in Cremona in the sixteenth century, to put a label inside the instrument with the maker's name and date on it, and this practice has been followed ever since. The growing demand for instruments from then on made more than one unscrupulous dealer abuse this practice, and many a genuine label has found itself inside a cheap fiddle. Stradivarius made and labelled over a thousand instruments of which there are at least 'two thousand in America'. Not that the label means very much to the connoisseur; the beauty of the varnish, the nobility of the scroll, and the character of the exquisite workmanship of each instrument easily distinguish one from another, but to be able to tell a genuine instrument from a copy requires the opportunity to examine hundreds of instruments, and a life-time of study. Tarisio made such opportunities. A new cry was heard around the countryside, 'Fiddles to mend', 'New fiddles for old'. A modern Alladin had arrived. In exchange for an old violin, probably in very bad condition, but made in Cremona, he would give a new violin, one of the many hundreds turned out in the workshops of Thibouville-Lamy in Mirecourt.

He acquired more and more violins, and so enthralled did he become with them that he decided to give up carpentry and devote himself to the search for instruments. Every evening he studied each one carefully, noting the different characteristics of each instrument, until he was able to recognise in a dozen ways the personality of the maker. The small model of Nicolas Amati, with the back made in two pieces, with its delicate ribs, slender corners, gracefully carved scroll, and elegant sound-holes, varnished in a golden-red; the noble instruments of Ruggeri, large, and thick in the wood, with a deep golden brown varnish; the Magginis with double purfling, and the four makers of the Guarneri family, the rather flat model of Guadagnini with the not so brilliant varnish. All these instruments became familiar to him, but it was with the many violins made by Stradivarius that he was most thrilled. He never tired of looking at them, appreciating their perfection, and marvelling how fifty-eight separate pieces of wood could be made into this work of art. He began to recognise the four kinds of wood which makers used, pine for the front, maple or sycamore for the back, and ebony for the fingerboard.

Tarisio's instruments were now so numerous that he began to think of the best way of selling them. He decided to go to Paris, and putting a dozen or so instruments in a sack, he set out across the plains of Lombardy, along the foothills of the Alps, through Varese, Arona, and Lyon, until he reached Paris. He arrived at the shop of M Aldric, a well known dealer. He hesitated a moment, he was weary, his clothes were ragged, and with his huge sack on his back he must have looked a sorry sight, but this is what he had tramped all those miles for, and he entered the well kept salon. Before Aldric's astonished gaze he emptied his sack of

The King of Connoisseurs, Luigi Tarisio, 1792-1854

Vivian Joseph

*The instrument on which he played
Was in Cremona's workshops made.
And in its hollow chamber, thus,
The Maker from whose hands it came
Had written his unrivalled name
Antonius Stradivarius.*

(Longfellow)

There was nothing in the background of Luigi Tarisio's life to suggest that he was to become anything other than an ordinary carpenter. He was born of humble parents wholly unconnected with music, yet, single-handed he completed the greatest rescue operation of musical instruments the world has ever known, creating, and supplying the demand for Italian instruments, both in England and France during the nineteenth century. The art of instrument making flourished in Italy, for about one hundred and fifty years, and by the middle of the eighteenth century most of the important violin makers in Cremona had died. Some left sons, who although trained by their fathers in their own workshops, could not equal the masterpieces left by them. By 1800 most of them were lost to the world, because the makers at that time did not consider their instruments in any way inferior to those of the past masters.

In the little village where Tarisio lived life was hard and money scarce. Sometimes the crops failed, and more often than not the grape harvest was poor. The peasants lived a happy, simple life, paying in kind for any jobs that needed doing, and as the son of the village carpenter Tarisio also became one, bringing home eggs, fruit, or perhaps a chicken for mending a chair. One day to his great delight he was offered a fiddle in payment, and he soon

violins on to the counter. The Frenchman was speechless, he could only stare spellbound at this dazzling array of Italian violins. Tarisio broke the silence. 'These are my violins and I would like to sell them.' When Aldric had recovered his composure, and hoping that this tramp-like figure did not know the value of what he had placed on the counter, he offered a small sum for the lot, but it was not long before he realised that he was talking to an expert whose knowledge of violins far exceeded his own. However, the deal was arranged, and Tarisio left the shop to return to Italy, back to his churches, monasteries and farmhouses, to seek out instruments lying forgotten and unused.

When he next visited Paris a very different reception awaited him. Aldric had summoned his colleagues, Georges Chanut, Charles Gand, Jean Vuillaume, and Jacques Thibout, and they were all there to greet him. He was entertained by them and spent many pleasant hours discussing the merits of the various violin makers. He told them that he possessed a violin by Stradivarius which was in mint condition and had never been played. They entreated him to bring it next time with as many fiddles as he liked, and to come often, and they would buy everything that he brought.

He stayed a little longer this time, and was walking along the boulevard with a friend, when a handsome carriage passed, which was the talk of the town. When Tarisio's attention was drawn to it, he remarked that he would rather possess one Stradivarius than twenty such carriages.

He was far more than a dealer in fiddles, for he had the infallible instinct of a born collector and connoisseur; a single-minded and whole-hearted enthusiast whose very soul was in his fiddles. You can imagine with what expectation the Parisian dealers awaited the arrival of Tarisio with his rich harvest of Amatis, Stradivaris, Guarneris, Bergonzis, Gaglianos, Ruggeris and Guadagninis which now flowed steadily into Paris, from this one man. Each time he came, he always, 'forgot' to bring the unplayed Stradivarius. He could not bring himself to part from it, and the Parisian dealers nicknamed it the 'Messiah'. For over thirty years Tarisio made journeys to Paris, bringing hundreds of instruments into the country, and in 1851 he visited this country and was received with the homage due to one of the great experts of the world. He was taken to see the chief collection of Cremonese instruments here, that formed by John Goding. The instruments were arranged on shelves at the end of a long room, and as each violin was taken out, Tarisio called its name, for he had brought every one of them from Italy, and had not forgotten one instrument which had passed through his hands.

It might seem strange that so remarkable a man should not have been more widely known. No photograph or engraving exists of him, but the small circle of dealers amongst whom he moved did not find it in their interest to advertise their gold mine. Although he was rich by now, he remained to the end the quiet unobtrusive dealer in fiddles. His nearest neighbour had not the least knowledge of his occupation. At home he lived the life of a hermit, with no pleasures apart from his precious violins. He lived in an attic, coming and going without exchanging a word with anyone. When he went on his journeys he securely locked his door, and one day when he had been seen to enter his room, and not come out for several days, the door was forced and there lay Tarisio, a king, surrounded on all sides by his subjects, violins, violas, and cellos of every description. All these were

passed over as so much rubbish by his relatives in their search for something they understood, and eventually a large quantity of gold was found. When the French dealer Vuillaume heard of the death of Tarisio, he hurried off to Italy, and visiting the relations he asked after the violins. They said they had six, and Tarisio's room was full of them. The six violins in boxes were brought out and Vuillaume opened them. In the first was a magnificent Stradivarius from the master's best period, the second contained an especially beautiful Guarneri del Gesù, whose varnish glinted in the half-light, the third and fourth were two fine instruments by Guadagnini in perfect condition, and the fifth a noble example by Bergonzi. The greatest surprise, however, was the sixth box, out of which Vuillaume took a Stradivarius, the finest he had ever seen, the handsomely grained wood, the perfectly carved scroll, and the body varnished in a golden-red varnish the like of which he had never seen before, this was the 'Messiah', the perfect example of Stradivarius's art, the instrument which had never been touched with a bow, Tarisio's most treasured possession. He had been telling the truth after all.

Vuillaume visited the attic where Tarisio lived, and found over 250 violins, violas and cellos there. He purchased the lot for just over £3,000, leaving the astonished relatives with the impression that they had made a fortune out of a stupid Frenchman.

Over a thousand masterpieces of the art of instrument-making, by Stradivarius and his contemporaries, including most of the instruments treasured by the great artists of the world, from Paganini to Casals, would have remained lost to the world of music, but for the effort of the Italian who spent his whole life searching for them, Luigi Tarisio.

Edward Bednarz

Guy Jonson



Photo by Douglas Hawkrige

Readers may recall an article in issue No 102 of the *Magazine* entitled 'An Academy Trio', featuring the retirement of Messrs Clifforde, Stock and Johnson. That splendid combination has now been expanded into a truly remarkable Quartet (of non-players!) upon the retirement of Edward Bednarz.

The bare facts record that he joined the clerical staff fifty years ago on 5 February last; that he was appointed Assistant Cashier in September 1936 and Cashier ten years later on the retirement of Mr J Kellock. This unique record of service embraces a period during which no less than six Principals directed the affairs of the Academy; consequently Mr Bednarz has seen and participated in more changes than the vast majority connected with the Academy.

Many, no doubt, will be unaware that he plays the violin with a natural facility, and that he formed a dance band in the years between the two World Wars, thus forging a long and happy association with the Club culminating with the keeping of day-to-day accounts, a job which he took over from Marcus Johnson on his retirement.

He has at all times been ever ready to help all who have sought his aid, exhibiting a completely imperturbable exterior even if events at times have produced inner feelings of a different nature. It is not surprising, therefore, that when the Club sponsored a presentation to him the response was immediate, warm-hearted and widespread, with donations arriving from all parts of the world. The cheque that was handed to him as a result of this appeal by the Principal at a party given by the Governing Body amounted to almost £300.

Fortunately for the Club, 'Ben', as he is affectionately known amongst his colleagues, will be carrying on his connection with the Club, so that happily we shall still see him in and around the Academy. In this felicitous state of semi-retirement we all wish him well.

Ethel Kennedy-Jacobs House *Jane Taphouse*

Ethel Kennedy-Jacobs House was officially opened on 21 November 1972, by Her Royal Highness The Duchess of Gloucester, President of the Royal Academy of Music.

As the hour of her arrival approached, Members of the Governing Body of the Academy, the Tutorial Staff, Academy Officials, many guests, and the resident students, gathered in the Entrance Hall to await Her Royal Highness. Upon her arrival at 3.15, she was received at the base of the front steps outside by His Worship The Lord Mayor of Southwark, the Principal, and Sir Gilmour Jenkins, Chairman of the Governing Body.

On entering the building, Mrs Jacobs, whose donation had enabled the Academy to purchase it, Mr and Mrs J J Walker of The Ludgate Trust, who had donated additional funds, Martin Jarvis and David Rix, the student sub-wardens, were presented to Her Royal Highness.

Sir Gilmour Jenkins spoke, welcoming Her Royal Highness to the Hall. Mrs Jacobs replied, speaking of the pressing need for accommodation for music students in London, of which she and her husband had always been aware. This had prompted her to make a very substantial donation in memory of her late husband, which had enabled the Academy to purchase the Hall. The occasion was, to use her own words, 'a dream come true'.

Following this, the Principal presented Mrs Jacobs, a former student and professor at the RAM, with the Diploma of Fellowship of the Royal Academy of Music. At the invitation of the Principal, Her Royal Highness then unveiled a plaque in the Hall commemorating the event.

The afternoon continued, appropriately under the circumstances, with a short concert held in the recital room, in which 'Octet 23' gave a performance of the first movement of Mozart's Serenade in C Minor, K388, and The Albatross Singers, conducted by Alan Gough, sang *The Silver Swan* by Orlando Gibbons, followed by 'And the Glory of the Lord' from Handel's *Messiah*. Parties of guests were then shown around the Hall, and finally we all assembled in the Common Room for tea. Shortly afterwards Her Royal Highness departed.

'Jacobs House', as it is now commonly referred to, is situated in Denmark Hill, South London, approximately eight miles from the Academy, easily accessible by bus and tube. It was built as a private house in 1785, and enlarged on both sides in 1830. It was converted into a hotel shortly after the turn of this century. Around this time a further section was built, connecting the coach-house and stables to the main building, and these were then converted to make further bedrooms for the hotel. A popular rumour to the effect that John Ruskin once lived here is completely without foundation.

Having remained in this state, when the hotel came on the market late in 1971, it was immediately obvious that this was the perfect potential Hall of Residence for students. Accommodation for music students in particular is a great problem, with their needs for practising facilities well away from other people who



perhaps do not appreciate the long hours of scales, exercises and other musical acrobatics which they have to indulge in! The acquisition of this Hall by the Academy has enabled these very needs to be fulfilled for fifty-nine men and women students.

These students are accommodated in single, double and triple rooms, all of which have hand-basins, central heating and fitted carpets. The large entrance hall is attractively panelled in dark oak and there is a common room with comfortable chairs, colour television and a hi-fi system which has been very kindly lent by a student. In addition to this we have a recital room with a Steinway piano given by the Academy. This is used for chamber music, choir rehearsals and small concerts. A garden extending from front to back, full of flowers and shrubs, gives us all much pleasure in the summer months.

At the start of the Autumn Term 1972 some of the conversions were not completed, and for a few weeks the recital room was used as a kitchen-cum-dining room. A completely new kitchen has been built in the basement, where students cater for themselves. This contains electric cookers, hot plates, kettles, and a large refrigerator. A locker for food storage is provided for each student, and meals are eaten in an adjacent dining room. The hotel bar, also in the basement, has been removed (to the dismay of some, perhaps!), and in its place we now have seven air-conditioned, sound-proofed practising rooms.

There are many advantages of living in a Hall such as this. Students can get to know one another quickly and easily, and a good community spirit soon flourishes. Security is offered to the student away from home for the first time, who might otherwise have to face the isolation of a bed-sit or flat. Because the popu-

lation is much lower than that of the average Hall of Residence, rules and regulations can be kept to a bare minimum. Additionally, students can readily form chamber ensembles of many kinds. It also furnishes some with the opportunity of cooking for the first time!

For most of Autumn Term 1972 we were without a Warden. During this time Sir Anthony and Lady Lewis, alternating with Mrs Deller, nobly undertook to leave their comfortable homes behind to camp in a flat on the premises, acting as wardens. In addition, Martin Jarvis and David Rix, our sub-wardens, took on responsibilities far beyond their musical ones, and for all this we are most grateful.

From the beginning of the Spring Term 1973, our Warden has been Mr Peter Bragg, who lives on the premises with his wife. We owe him much for his very hard work and efficient organisation.

The Academy now has its very own Hall of Residence, and our very deepest thanks must go to Mrs Jacobs, without whom none of this would have been possible.

When I was fifteen years old, and having piano lessons at the Matthey School in London, my teacher, Mrs Hedwig McEwen, told me about a new pupil who had just come to her—Harry Isaacs. As she spoke of his pianistic talent and all-round cleverness I began to feel quite shy at the thought of meeting him! However, needless to say, he turned out to be the jolliest, friendliest person imaginable, and we got on like a house on fire.

When the time came for entering the RAM, we revelled in all the things keen students were doing, and enjoyed every minute of them. We were particularly thrilled when we were chosen to play concertos at the Orchestral Concerts—held in those days at the old Queen's Hall, and conducted by Sir Henry Wood. Harry worshipped Sir Henry and thought there was no-one like him. In due course we became fellow-professors, and again we were both doing the same thing, but this time, of course, it was our pupils who formed our mutual interest.

Harry used to give Pupils' Meetings every term, and I was invited to these from the time of their inauguration. I was therefore able to follow each student's career from the first term onwards, often witnessing a rise to Recital Diploma standard, leading to a distinguished professional début. Harry always had the interests of each of his pupils at heart, not only the brilliant prize-winners, but also those who could not be expected to aim quite so high.

The Meetings were given in the Studio at 71 Priory Road. What exciting things took place at the Studio! Parties, evenings of solo recitals and chamber music—memorable functions of all kinds.

Harry travelled widely, in connection with his work, and was a keen adjudicator and examiner. He very much enjoyed visiting Ireland, where he discovered much outstanding talent amongst the young aspirants. On the LRAM Board he was a stimulating companion, and a kind—often humorous, always just—Chairman.

He was a tremendously versatile person: a superb pianist, he gave recitals and had a distinguished career as the leader of the Harry Isaacs Trio, during which all the standard classics

were played. He was an exquisitely sensitive accompanist—particularly for singers—and many of us can also remember his brilliant and witty comedy turn, when he treated us to his 'Songs at the Piano'!

In spite of being under treatment, in hospital, he was happily able to attend his seventieth birthday party, given by his friends in our Duke's Hall. The tremendous affection and enthusiasm shown on this occasion by the large assembly, was proof, if any were needed, of the love and regard in which he was held by so many.

One could go on for ever about Harry—recalling his integrity, his generosity, his courage and optimism. Now that he has left us, the warmth that he gave out to us all will long be remembered.

Guy Jonson

My friendship with Harry covers a lifetime—in fact I was first introduced to him at Betty Humby's first Wigmore Hall recital when I was aged eleven. I can still vividly recall being seated immediately in front of him and being captivated by his easy, debonair charm and vivaciousness, qualities which he exuded right up to the end of his life. I remember too on this first occasion of our meeting being intrigued by the eye-glass which he sported!

Much has been said and written about him during the last few months, including that very perceptive and splendid article by Graham Johnson which appeared in the last issue of this *Magazine*. But if I were asked what one facet of his character made immediate impact upon all, I would say it was his generosity of spirit and warm-heartedness towards his fellow musicians. Although he could be quite intolerant of anything hinting at shoddiness and casualness—indeed when examining with him his words could be stinging—his praises were unstinting when deserved and he could forgive much if the result was a musical one. It can be truly said that the memory of him will surely endure.

Arnold Richardson 1914–73

William Cole



Organ lovers will be sorry to hear of the death of Arnold Richardson. He was well-known as a broadcaster and played many times at the Promenade Concerts and at the Royal Festival Hall. He was born in Ely in 1914 and educated at the Choir School there. Later he studied with Boris Ord and at the Academy under G D Cunningham, from whom he learned the art of the organ recitalist. Like him, he became organist of St Alban's Holborn. He seemed to be his natural successor, and had the same sympathy with all schools of composition and a similar sound technique. This breadth of outlook is well shown in the programmes he played as Borough Organist of Wolverhampton, a post he held from 1938. In that year, he also arranged Messiaen's first visit to England when he asked him to give a recital at St Alban's. Arnold included Messiaen and other contemporary French composers in his own programmes, at a time when they were relatively unknown here.

After war service in the RAF he assisted Dr Percy Rideout at the West London Synagogue and officially succeeded him in 1954. He was made a FRAM in 1950, and taught at the Academy from 1953 until his death. He had the same infectious enthusiasm as a teacher that he had as a student, and he would enliven his lessons with appropriate aphorisms, but always with a twinkle in his eye. He respected the views of his students and encouraged them to find out interpretations for themselves, rather than expect them to follow his own. He examined for the Associated Board and really enjoyed meeting and hearing young children play.

Obituary Harry Isaacs 1902–73

Sybil Barlow



His geniality, sense of humour and ability as a *raconteur* helped him in his dealings with choirs and also made him a popular member of the Savage Club. The Royal College of Organists made him an honorary Fellow in 1971, a distinction which surprised him but delighted him, though he was too ill to receive the award in person. His last recital at the Royal Festival Hall in March was a great strain. His professionalism insisted on more practice than his health would permit but his playing had all the old fire and brilliance and an added depth in the interpretations.

Opera

Rodney Milnes

It is hard to imagine an opera more tricky for students to perform than Janáček's *The Cunning Little Vixen*, with its characteristically spikey Slavonic line, its cast of elderly people and animals, its hideously complex stage action and its elusive orchestral writing. But this indisputable twentieth-century masterpiece has not been seen in London for far too long, and even a performance less accomplished than that seen on 22 March would have been welcome. It is perhaps discourteous to seem surprised at the high and professional quality of the presentation, but I confess I was, and most pleasurably.

The greatest single contribution to the evening's success was the orchestral playing under Steuart Bedford, which sounded convincingly idiomatic even to one who had recently been immersed in the new Czech recording. At the time I found some of the tempi a little hurried—at the very opening, for instance, which seemed to lack some of the sultry haziness of the summer woodland scene—but they were certainly those indicated in the Universal score (however authentic *that* may be). Rhythms were buoyantly sprung throughout, and the many purple passages, the second interlude and the final scene among them, were of the deepest Tyrian hue, the sort of playing that has you floating about four feet above your seat. Most important was the balance achieved, both internally and with the stage, which is no easy matter in a theatre this size. And I enjoyed the interval concerts: Mozart's clarinet Concerto in the first and the trombone solo from Mahler 3 in the second.

The worst excesses of Max Brod's well-intentioned but ultimately horrid adaptation had mercifully been expunged. One that remained, the metamorphosis of the Vixen into Terynka the Gypsy (Brod's desperately inappropriate *ewig-weibliche*) in Act I made for the one nasty moment in the evening, when the unfortunate animal acquired a shawl and did her Carmen bit. I know the original direction is ambiguous, but all, surely, that is needed is for a character that has hitherto been on all fours to rise to just two—the music does the rest. The substitution of Terynka for Verunka as the schoolmaster's past lady-love makes nonsense when her ageing is mentioned, and the only other serious miscalculation in Dennis Maunder's tactful production was to have the Forester exit at the end. If the opera is about man's relationship to nature, then to have the leading character kindly leave the stage does seem to be avoiding the issue. One or two musical moments lacked the right stage counterpart—the wing-folding of the bereaved dragonfly for one—but I liked the idea of the animals bringing wedding presents at the end of the second act much more than what happened at the last German production I saw, where the curtain fell to the (premature?) birth of a dear little fox

cub. Ugh! Considering the size of the stage, which allowed little room for manoeuvre at the Vixen's escape or for elaborate animal ballets, the production was most skilfully managed, and the décor by Rolf Langenfass, by not attempting too much, achieved quite enough.

The diction and vocal prowess of the cast were amazing. The most successful all-round characterisation was Terence Davies's Parson, an extraordinarily convincing elderly drunk, roundly sung. Timothy Colley's rough-hewn, dangerous looking Poacher and the Fox of Ann James were also completely successful, and all I missed from Susan Varley's Bystrouška was that very quality of foxiness; she seemed too kittenish in Act I, and her 'showing' during the eviction of the Badger was far too coy and un-animal-like. But in the second act, when parodying middle class mating rituals, her approach was ideal, and her clear enunciation throughout, even in those high lying passages, was exemplary. Peter Crowe faced the almost impossible task of impersonating the dried-up schoolmaster. His last scene, with only three short lines to build upon, is one of deepest pathos—gazing into the distance, hand shielding his tears from both cast and audience: it didn't quite come off as produced. Mark Rowlinson's Forester was vividly sung and bluffly acted; only a tendency to move aimlessly and unnecessarily betrayed the uncertainty of an inexperienced performer, and he was, as noted, deprived of his climactic scene. I liked the dizzy hens, and the many smaller and silent rôles were confidently taken, even the anonymous fox cub whose solo 'I can tell you what it is' rang clearly round the auditorium—too clearly, as I couldn't see the steel trap he was, or should have been referring to. Perhaps the hare's corpse, which doubled for Bystrouška's rabbit incidentally, was merely poisoned.

[I am sure Mr Milnes will not object if I mention two particularly striking performances in the other cast (which he did not see): Michael Bulman's moving Schoolmaster, and Christopher Blades's assured, and remarkably mature Forester—Ed.]

Janáček: <i>The Cunning Little Vixen</i> ;	21, 22, 23 and 26 March 1973
<i>Bystrouška, the Vixen</i>	Susan Varley
<i>The Fox</i>	Ann James
<i>The Cricket</i>	Penny Langrish
<i>The Grasshopper</i>	Wendy Mordant
<i>The Gnat</i>	Christopher Adams
<i>The Frog</i>	Sara Mousley
<i>The Badger</i>	Richard Coverley/Kevork Magdassian
<i>The Owl</i>	Amanda Walker
<i>The Woodpecker</i>	Hilary Western
<i>The Jay</i>	Lorna Washington
<i>The Dog</i>	Judith Jeffrey
<i>The Cock</i>	Vivienne Bellos
<i>The Hen</i>	Penny Spitler
<i>Hens</i>	Rosemarh Ashe, Shelagh Bradley, Marilyn Elbourn, Beryl Korman, Maria Moll, Elisabeth Burnett
<i>The Forester</i>	Christopher Blades/Mark Rowlinson
<i>His wife</i>	Pamela Brady
<i>Pepík, their son</i>	Penelope Price-Jones
<i>Frantík, his friend</i>	Margaret Feaviour
<i>The Schoolmaster</i>	Michael Bulman/Peter Crowe
<i>The Priest</i>	Terence Davies
<i>Harašta, the Poacher</i>	Kenneth Park/Nicholas Folwell

1. During rehearsal. Rolf Langenfass, Lotte Holdich, John Streets, Diana Smith, Steuart Bedford and Dennis Maunder

2. The Farmyard scene. The Dog, the Vixen, the Cock—and hens—(Judith Jeffrey, Susan Varley and Vivienne Bellos)

3. The Vixen's escape. The Dog, the Forester's Wife, the Forester and the Vixen (Judith Jeffrey, Pamela Brady, Christopher Blades and Susan Varley)



1

The Cunning Little Vixen

March 1973

Photos by Shuhei Iwamoto



3



4. Love scene. The Vixen and the Fox (Susan Varley and Ann James)

5. The Sunflower scene. The Vixen and the Schoolmaster (Susan Varley and Michael Bulman)



5

4



<i>Pásek, the Innkeeper</i>	Timothy Colley/Constantine Paliatsaras
<i>His wife</i>	Elaine Pearson/Brenda Longman
<i>Chorus of woodspirits</i>	Michelle Benlisa, Karen Stone, Rosalind Horsington, Glynis Marwood, Suzanne Streten, Carolyn Allen, June Burke, Patricia Parkin, Vaninne Parker, Carys Dosser, David Rendall, Phillip Watkins, Charles Jones, Michael Shepherd, Mark Wildman, Peter Luing, Jaime Catan, and members of the cast
<i>Understudies</i>	Vivienne Bellos, Rosemary Ashe
<i>Director of Opera</i>	John Streets
<i>Conductor</i>	Steuart Bedford
<i>Producer</i>	Dennis Maunder
<i>Sets and costumes</i>	Rolf Langenfass
<i>Lighting</i>	Graham Walne
<i>Choreography</i>	Anna Sweeny
<i>Assistants to the Director</i>	Steuart Bedford, Mary Nash
<i>Assistant Conductor</i>	Simon Rattle
<i>Assistant Designer</i>	Lotte Holdich
<i>Lighting Assistant</i>	Stephen McNeff
<i>Costumes made by</i>	Wendy Bradfield, Elizabeth Denham, Diana Smith
<i>Make-up</i>	Maureen Redmond
<i>Stage Management</i>	Jemima Glasier, Karen Stone
<i>Leader of Orchestra</i>	Irvine Arditti

Reviews of New Books and Music

Simon Harris

Malcolm Boyd: *Palestrina's Style, A Practical Introduction* (OUP, 95p)

Malcolm Boyd's book is written as an introductory textbook for students. As such it is concise and, for the most part, clear, though for a book with barely sixty pages of text it is not inexpensive at 95p. It is also both accurate and effective in its description of the style.

Some details might have been better handled—notably the account of crotchet movement (p 18), which is perhaps the most difficult aspect of the style to present. Mr Boyd follows Jeppesen rather than Andrews in tabulating four-note patterns that do and do not occur; the trouble with this method is that, although it is the most accurate, it is both confusing and illogical to use. Mr Boyd follows Jeppesen in failing to give in each case the note on the next strong beat, which in many cases is crucial to the acceptability of the pattern, and he reduces Jeppesen's fifty patterns to twenty. It would surely have been wiser to stick to Jeppesen's two principles of: i) no upward leaps from accented crotchets and ii) no upper returning notes on unaccented crotchets, of which Mr Boyd gives only the first. In three and more parts crotchet movement is progressively more restricted by harmonic considerations, by which time the student will have acquired a feeling for melodic movement in the style.

The modes are similarly more a presentation than a learning problem. It must be acknowledged that Mr Boyd's chapter on them is a model of clarity and good sense, but one wonders why it is the first in the book. Until the student has had sufficient experience to understand the finer points of the subject, all he

really needs to know is where he must insert an accidental, where he can allow himself the odd B flat or E flat to overcome a melodic difficulty and how to identify his final cadence. Only the last of these may cause real difficulty, and then only in three or more parts.

For all its clarity, accuracy and completeness one is left with doubts about the usefulness of this book to a student embarking upon sixteenth-century counterpoint, for what Mr Boyd has produced is an expert digest of Jeppesen and others on the details of the style. The addition of a small number of two- and three-part exercises at the end does not really turn it into a practical textbook, unless for the highly exceptional student who can assimilate forty pages of detailed instructions before starting his first exercise. For most students nowadays—and especially those who have had a thorough grounding in later styles—sixteenth-century style is very foreign, and my own experience as a teacher and examiner suggests that the progressive presentation of problems in preparatory exercises is essential. Now that we have abandoned the highly unfashionable system of species counterpoint, it is surely up to Mr Boyd and others writing on the same subject to provide an equally effective method of learning this style.

Finally, in writing this book as if it were specifically about the personal style of Palestrina, Mr Boyd has perpetuated the mistake of Jeppesen, Andrews and others by which Palestrina is taken to be the sole representative composer of sixteenth-century Italy. Even in his selection of exercises he is unimaginative enough to take all the two-part pieces from the Lassus two-part motets, although two-part exercises have long been available in print from the masses of Gombert, Clemens and Lassus himself, and from the bicinia of Galilei and Gastoldi. For his three-part exercises he does not venture outside the work of Palestrina himself. I wonder how many other academically respectable courses of study are still so restrictive in their points of reference.

Eric Fenby

Delius: *A Village Romeo and Juliet*, study score (Boosey & Hawkes, £7.50)

This study score of Delius's fourth opera is a reprint in reduced format (182 × 26 millimetres) of the full score published initially by Harmonie Verlag, Berlin, before the copyright was assigned to Boosey & Hawkes Ltd in 1952. As the title suggests, the opera, which is based on a simple tale from Gottfried Keller's *People of Seldwyla*, has features common to Shakespeare's play, but instead of a feud between aristocratic families, two neighbouring farmers are brought to ruin over an unclaimed strip of land belonging to a nameless vagabond, the Dark Fiddler. The real drama bears upon the frustrated love of Sali and Vrenchen, the girl and boy of the rival farmers—a tragedy of the spirit rather than of incident. The libretto, which Delius set concurrently in German and English, was prepared by Jelka Delius in German and lost something of its quality in her English translation. (It should be mentioned that the excellent recording conducted by Meredith Davies and issued recently by EMI, with the assistance of the Delius Trust, uses an English translation made by Tom Hammond for Sadler's Wells.) Delius's instrumental counterpoint in *A Village Romeo and Juliet* reveals greater freedom in melodic flight in longer curves of cantilena, and finer shades of blend in timbre, pure and mixed,

than in anything he had written by the turn of the century. His remarkable score is beautifully reproduced and its fascinating orchestral textures are clearly readable in this welcome miniature.

John Hall

Peter Maxwell Davies: *St Thomas Wake*, Foxtrot for Orchestra on a Pavan by John Bull (Boosey & Hawkes, study score £2.50)

This piece was commissioned by the City of Dortmund and first performed there in 1969. It is a kind of 'triple structure' employing as well as the usual symphony orchestra—with a large percussion section—a small band seated apart from the orchestra which has as one of its instruments a 'honky-tonk' piano. The main musical material of the piece is taken from the *St Thomas Wake Pavan* of John Bull, which undergoes a series of 'transformations'. Dance music of the thirties and in particular the foxtrot falls to the separated band whilst the orchestra comments. To quote the composer: 'This pre-existing material is "projected" through a progressive series of mathematical curves, which affect it as much as, in visual terms, would distorting mirrors of systematically varying degrees of convexity and concavity.'

Well, I find the opening of the piece interesting, presenting as it does the small band tuning up, and the first entry of the orchestra is certainly arresting (note the use of a 'football rattle and a referee's whistle'), indeed what follows might well be compared to a match of some kind; a fight to the death! After this initial entry of the orchestra the subsequent commentary I find rather overlong, loud and texturally overcrowded. However the dissolve into the next section is well thought out. This section brings back the band with a sequence of five foxtrots, accompanied by comments from the orchestra which to my mind rely too much on such overworked ideas as multiple glissandi etc; again, the final section seems to have the same drawbacks as the first. In the last few pages of the score the composer introduces the original Pavan by Bull on the harp. I have not heard this piece, but on the evidence of what is in the score I would imagine this statement (which I am sure is most important) to be inaudible for the most part, and certainly would not be as effective as, say, the Bach quotation at the end of the Berg violin Concerto.

There are one or two other matters that puzzle me with regard to this score. The question of transposition is one. Is every part at 'concert'? The horns would seem so but there are one or two alarmingly high passages for trumpets and no indication of what key the instrument is in. Also I do feel that notation should be precise enough to ensure that glissandi go somewhere (fig 130 and many other places). I would be very surprised if any third or fourth horn could make the fifth bar of 385 anything more than an approximation of what is written (semihemidemisemiquavers *plus* glissandi!!).

Richard Stoker: *Three Epigrams for cor anglais (or horn) and piano; Trio for flute, oboe and clarinet; Sonatina for clarinet and piano* (Leeds Music, 50p; £1.25; 60p)

The epigrams are aptly named. Clean, open textures, rhythmic tension, and an astringent harmonic language. The Trio—rather contrapuntal in style—produces some notable moments, such as the gentle, rustling opening and the tautly constructed fugal finale. The harmonic language here is rather more diatonic but most effective. I find the Sonatina for clarinet perhaps the least satisfying of the three pieces. It is certainly well written for the

instruments but I do feel the last movement—a *Presto*—to be too short (only some 46 bars), preceeded as it is by an *Allegretto* and a *Largo*.

Richard Stoker: *Music that brings sweet sleep, for voice and piano; Aspects 1 in 3, for voice and piano* (Peters, 75p; 50p)

Music that brings sweet sleep is a setting of four songs of which the best to my mind is certainly the setting of 'Orpheus with his Lute'. Throughout however the vocal line is well written although I think a little more textural variety in the piano part of the other three songs would have helped. *Aspects 1 in 3*, the publisher's handout says, is 'the first multi-viewpoint music: one poem set three ways.' I think the idea of three separate settings of one text interesting but I do feel that here it does not quite come off. Surely the three settings must be really different, and I don't feel that they are. Each song seems to make use of the same accompanying devices and are all marked crotchet 96. I feel sure there is good reason for this and indeed in performance perhaps something more would emerge but on the evidence of the printed score I find *Music that brings sweet sleep* much more satisfying. It is nice however to be able to look at a good 'cross section' of any composer's work. Stoker's contribution in the field of music for young players has been very valuable; now, several interesting chamber and vocal pieces. I hope it will not be long before we will have the pleasure of seeing a more extended piece.

Alan Rawsthorne: *Quintet for piano and strings; Concerto for two pianos and orchestra* (OUP, £1.50; £2)

The Quintet written in 1968 is a piece with all the Rawsthorne qualities: superb craftsmanship in construction plus a unique harmonic idiom that embraces chromaticism, bitonality, beautiful use of the 'false relation' and a kind of 'sting in the tail' that in some way seems to mark every Rawsthorne piece. As a pianist I can only remark that the piano part—although quite difficult—is truly both pianistic and brilliant. If the string parts are such a joy to play then I would imagine a performance to be most rewarding. The Concerto is in three movements—the last being a theme and variations. As one might expect, the same qualities are present here as in the previous piece, though if I may venture a small criticism I find the second movement rather on the short side. The reduction score for three pianos is clearly laid out.

Vaughan Williams: *Concerto for one or two pianos and orchestra* (OUP, £6)

My final score is something of a curiosity (and at £6 for a flimsily bound copy one would need to be very curious). It is the Concerto for two pianos and orchestra by Vaughan Williams, an arrangement of an original Concerto for piano and orchestra written in 1933 for Harriet Cohen, and here reproduced in full score with not only the revised parts for two pianos—printed in their usual place in a score—but with the original piano part printed (I imagine for comparison) below the double basses. All I can say is try following it with the record HMV ASD 2469 and what you may find is that it is rather like being at a kind of musical 'Wimbledon'... eyes up, eyes down! For RVW specialists only, I think!

Philip Simms conducted a performance of Britten's *War Requiem* with the Thomas Tallis Society Choir and Orchestra in the chapel of the Royal Naval College, Greenwich on 11 March. The soloists were Sheila Armstrong, Gerald English and John Shirley-Quirk.

John Davenport was appointed Director of Music at Worksp College in April 1973.

Joan Last's two books for piano teachers and students, *The Young Pianist* and *Interpretation for the Piano Student* (both OUP) have now been requested by the Japanese, and a translation has been published by the Zen-On Music Company.

John McLeod, who is now working as a freelance composer and conductor, has recently completed two tours as Associate Conductor with Scottish Theatre Ballet. In November last year he appeared as a guest conductor with the BBC Scottish Symphony Orchestra and is currently conducting the Scottish National Orchestra for their concerts in Glasgow Schools. This season he has conducted two British premières of works by Shostakovich—Symphonic Interludes from *Katerina Ismailova* and the *Overture on Russian and Kirghiz Songs*—as well as the Scottish premières of Mahler's *Waldmärchen* and Prokofiev's *Alexander Nevsky*. His own harpsichord Concerto received its first performance in Perth in February (with his wife Margaret Murray as soloist), and his clarinet Quintet is this year's McEwen Commission from Glasgow University.

Brian Brockless conducted a concert for Belgian Radio in Brussels in June 1972, and more recently a Vaughan Williams Centenary Concert in Guildford Cathedral, with the RPO, which included *Toward the Unknown Region*, the *Fantasia on a theme by Thomas Tallis*, and the fifth Symphony.

John Arnold's cello Concerto was broadcast on 29 March by William Pleeth, with the BBC Scottish Symphony Orchestra conducted by the composer.

Manoug Parikian and Barry Tuckwell, with Malcolm Binns, gave a Brahms-Schumann recital at St John's, Smith Square, on 26 March.

The late Henry Datyner's widow, Cherry Isherwood, recently gave, on indefinite loan, one of his violins, a John Lott of c 1850, to an Academy student of Manoug Parikian's, Gustav Clarkson.

The London Bach Society and the Steinitz Bach Players, under their conductor Paul Steinitz, are making their second tour of America in October and November 1973. There are three varied programmes, each containing a work by Bach and a modern work; one of the latter will be the specially commissioned *Three Mediaeval Lyrics* by Christopher Brown. They will also give a performance of Bach's Mass in B minor in Carnegie Hall, New York. Last season, in addition to performances of Bach cantatas and the St Matthew Passion, Handel's *Athalia* was given at a BBC invitation concert, and the first performance of Maxwell Davies's *Veni Sancte Spiritus* was given in the Queen Elizabeth Hall.

Georgina Dobrée, Alexander Kelly, Margaret Moncrieff and Morris Pert were among a group of musicians who took part in a series of four 'Divertissements Kaléidoscopiques' given at Leighton House, Kensington in May-July.

Victor Standing is appointed Director of Music at St Edmund's School, Canterbury (where the Canterbury Cathedral choristers are now educated) as from September 1973.

Ronald Monsen has been appointed Teaching Assistant in clarinet at the School of Music, University of Wisconsin.

Ian Hobson, now studying at the Post-Graduate School of Music in Yale, won the Portland (Maine) Symphony Orchestra Artists' Award in January with a performance of Rachmaninov's Rhapsody on a theme by Paganini. He is the first British pianist to win the competition, which is almost always won by a student at the Juilliard School of Music. The prize is a thousand dollars and a televised concerto performance—for which he chose the Chopin F minor Concerto.

Alison Baker, at ten the youngest member of the RAM'S Junior School, was awarded £250 in the Martin Musical Scholarship Finals held in April, to go towards the cost of a piano.

The Lydian Trio (Enid Quiney, harp and piano, Michael Axtell, flute, and Victor Slaymark, clarinet) provided the music in a recent series of Poetry and Music evenings organised by the Lewisham Arts Council; they also gave a concert in Southwark Cathedral on 21 March in aid of Dr Barnardo's.

Recent Wigmore Hall recitals have been given by the following: Brenda McDermott (16 January), Tessa Uys (3 May), Georgina Zellan-Smith (6 May), and Max Teppich, with Philip Martin (16 June). Purcell Room recitals have been given by The Croma Trio (Elizabeth Thomas, piano, Ursula Snow, violin, Peter Freyhan, cello) (9th June), and Hafliði Hallgrímsson (15 June).

Mrs Joyce Britton announces that the Frank Britton Award will remain open indefinitely, so that anyone who missed the first announcement, and who wishes to contribute, may still do so. Owing to the absence of all but the most recent records, it is particularly regretted that it has only been possible to contact a few of Frank's former students, and Mrs Britton will be very grateful to anyone who can assist her in this. Her address is: 8 Reynolds Close, London NW11. (Tel 01 455 1727), or, of course, c/o the RAM. The Award will have a wide scope. Among its objectives will be the provision of a Junior Fellowship, assistance with a first London recital or provision of parts, etc to enable a new work to be performed.

Steps have been taken by Mrs Jackson and close friends of Freddy's to establish a Frederic Jackson Memorial Prize. The prize will be for 'An outstanding pianist who gives evidence of general musical qualities by skill in accompanying, or sight-reading, or piano repertoire, or some other aspect of music, as determined by the Principal'. Approaches have already been made to present and former members of the London Philharmonic Choir as well as Freddy's many friends, colleagues and pupils. Contributions to the Prize Fund should be made by cheque, preferably, in favour of 'John J Juviler' crossed 'The Jackson Memorial Prize' and sent to Mr J J Juviler, Keith Hall, Juviler & Co, 41 Haven Green, Ealing, London W5.

A high standard of playing was attained in this year's competition for the Muriel Taylor Scholarship award, which took place in May. It was won by Raphael Wallfisch (£500), a special award of £200 being granted to Angela East. The jury consisted of Yehudi Menuhin, Martin Lovett and Eleanor Warren.

Administrative Staff

Appointments

January 1973

Peter Lea-Cox BMus (Lond), FRCO (Assistant Course Officer)

September 1973

Noel Cox, B Mus (Lond), FRAM, FRCO (Warden)

Resignations

July 1973

Derek Gaye, MA (Cantab), Hon RAM, Hon RCM, ARCO (Warden)

Change of Title

Christopher Regan, B Mus (Lond), FRAM, FRCO (Director of Studies) (formerly Senior Tutor)

Professorial Staff

Appointments

September 1973

David Robinson, B Mus (Lond), ARAM, FRCO (Academic Tutor to the GRSM Course)

Christopher Brown (Composition and Harmony)

Eric Hope (Piano)

Alan Harverson, ARAM (Organ)

Dennis Nesbitt (Viola da gamba and Violone)

Reginald Barker (Timpani and Percussion)

Resignations

February 1973

Paul Beard, OBE, FRAM, FGSM (Orchestral Technique)

July 1973

Jean Mackie, ARAM (Piano)

Neil Black, BA (Oxon), Hon RAM (Oboe)

Distinctions

Kt

Charles Groves, CBE, Hon D Mus (Liverpool), FRCM, Hon RAM

KCB

Professor Claus Moser, CBE, FBA, Hon FRAM

OBE

Eric Bravington, Hon ARAM

Hon D Mus (St Andrews)

Professor Denis Matthews, MA (Newcastle), FRAM, Hon FTCL

Hon D Litt (Sussex)

Clifford Curzon, CBE, Hon D Mus (Leeds), FRAM

FRAM

Sheila Armstrong; John Dankworth; Nicholas Maw; Richard Stoker

Hon RAM

Kenneth Bowen, MA, Mus B (Cantab), BA (Wales); Gordon Clinton, FRCM, FBSM; Bernard Haitink; Elizabeth Maconchy; Birgit Nilsson; Rudolf Serkin; George Thalben-Ball, CBE, Mus D, FRCM, FRCO, FRSCM; David Ward

Hon FRAM

Lord Goodman, MA, LLM; Sir Jack Lyons

ARAM

Christopher Bowers-Broadbent; Russell Burgess; Norma Burrowes; Peter Cropper; Violet Graham-Williams; Desmond Hunter, FRCO; Christopher Irby; Pamela Jaquarello; John McLeod; Paul Patterson

Hon ARAM

Denis Brearley, OBE, LLB (Manchester); Pamela Harwood, MA (Cantab); Maija Lielausis; Maurice Porter; Charles Strafford; William Swinburne, OBE, D Mus (Lond); Thomas Taylor

Births

Clark: to Harold and Joan Clark (*née* Hall), a son, Robin, 6 April 1973

Lambert: to Nigel and Rachel Lambert (*née* Gutsell), a son, Oliver James, 8 December 1972

Wickes: to Geoffrey and Jennette Wickes (*née* Pears), a son, Paul Michael, 13 January 1973

Marriages

Bottone—Dakin: Bonaventura Bottone to Jennifer Dakin, 29 April 1973

Colley—Bellos: Timothy Colley to Vivienne Bellos, 1 August 1973

Davis—Litten: Clinton Davis to Nancy Litten, 23 December 1972

Regan—Dearlove: Christopher Regan to Daphne Dearlove, 2 August 1973

Hobson—Edrei: Ian Hobson to Claude Edrei, 14 July 1973

Deaths

Owen Brannigan, OBE, Hon MA (Newcastle), Hon RAM, FGSM, 9 May 1973

Pablo Casals, Grand Officier de la Légion d'Honneur, Hon D Mus (Edin), Hon RAM, FRCM, 22 October 1973

Astra Desmond, CBE, Medal of St Olav, BA (Lond), Hon RAM, 16 August 1973

Arthur Fear, FRAM, FGSM, 12 January 1973

Sir William Harris, KCVO, MA, D Mus (Oxon), Hon RAM, FRCO, FRCM, 6 September 1973

Joseph William Hughes, 6 September 1973

Gian Francesco Malipiero, Hon RAM, 2 August 1973

Pamela Petchey, FRAM, 5 September 1973

Paddy Purcell, ARAM, 8 September 1972

Roma Read (*née* Ferguson), May 1973

Arnold Richardson, FRAM, Hon FRCO, 26 June 1973

Hans Schmidt-Isserstedt, Dr Phil, Hon RAM, 28 May 1973

Joseph Szigeti, Hon RAM, Hon GSM, 19 February 1973

Dorothea Vincent, ARAM, April 1973

Alec Whitakker, Hon RAM, 13 June 1973

New Publications

Harold R Clark: *A Purcell and Handel Album for two trumpets and piano* (OUP, 95p)

Norah Grace: *Sketches for Three* (trios for piano, violin and cello) (Forsyth)

Beryl Price: *A Cycle of Cats* (for SSA and piano) (OUP)

Betty Roe: *Two songs for soprano and double bass* (Yorke); *Verities for soprano and clarinet* (Thames); *Nine songs for voice and keyboard* (Thames)

RAM Awards

GRSM Diploma, December 1972

Rachel Baldwin, Janet Cooper, Helen Cosby, Judith Gofton, Diana Porteus, Angela Routledge, Elizabeth Russell, Nicola Swann

LRAM Diploma, January 1973

Piano (Performer's) Dorina Doughty

Piano (Teacher's) Richard Frostick, Heather Peirson, Teo Li Lin

Organ (Performer's) Ian Watson

Singing (Teacher's) Richard Coverley, Marilyn Elbourn, Hilary Smith

Violin (Teacher's) Christina Bennett, Jane Margeson, Trevor Snoad
Viola (Teacher's) Barbara Parham
Cello (Teacher's) Graham Bradshaw
Flute (Performer's) Myra Bennett
Flute (Teacher's) Graham Nash
Oboe (Performer's) Christopher Hooker
Clarinet (Performer's) David White
Clarinet (Teacher's) Geraldine Allen, Prunella Bawden, Jean Duncan, Ian Holloway, Robert Howse
Trumpet (Teacher's) Allan Wilson
Timpani and Percussion (Teacher's) Heather Steedman

LRAM Diploma, April 1973

Piano (Performer's) Sigmund Hjelset, Stephen Hose, Soula Petridou
Piano (Teacher's) Wendy Banks, Helen Biddulph, Sally Burton, Gillian Casher, Ingrid Culliford, Duncan Eves, Caroline Fraser, Nicola Hadley, Kathryn Hedges, Bridget Houlton, Pamela Hughes, Catherine Jayes, Lynn Jenner, Louise Keen, John Knight, Jane Mitchell, Andrew Mullens, Imogen Potger, Wendy Smith, Lynn Steel, Sharifah Herawati Tengku, Janet Westbrook, Graeme Wright
Organ (Teacher's) Hazel Baker, Charles Jones, Elizabeth McBride
Singing (Teacher's) Rosemary Ashe, Angela Bazalgette, Vivienne Bellos, Jane Butler, Elizabeth Denham, Joy Evers, Margaret Feaviour, Jacqueline Fox, Eleanor Kneale, Sara Mousley, Carolyn Robson, Shelagh Sutherland, John Walker, Lorna Washington
Violin (Performer's) Austin Rowlands
Violin (Teacher's) Nigel Broadbent, Stephen Dudley, Sarah Dussek, Alan Edwards, Judith Edwards, Susan Fouracre, Jane Gomm, Deborah Green, Margaret Holter, Justin Jones, Rosemary Lock, George Michaeloudes, Stephen Shulman, Jane Solly, Hilary Thompson, Caroline Warren
Viola (Teacher's) Simon Houldsworth, Jennifer Jackson, James Walker
Cello (Teacher's) Peter Allington, Nora Gilleece, Linda Golding, Hilary Jones, Michael Nebe, Raphael Wallfisch, Catherine Wilmers
Double Bass (Teacher's) Dennis Milne
Flute (Teacher's) Ann Morgan
Oboe (Performer's) Bridget Alexander, Christine Hopper
Clarinet (Performer's) Christopher Morgan
Clarinet (Teacher's) Richard Blewett, Jonathan Hill, Jacqueline Howlett, Michael Huntriss, David Rix
Bassoon (Teacher's) Colin Wilson
Horn (Teacher's) Christopher Tilbury
Trombone (Performer's) Anthony Pritchard
Tuba (Performer's) Maarten Versteeg
Timpani and Percussion (Performer's) Marek Czekanski
Guitar (Performer's) Anthony Spicer, William Waters
Guitar (Teacher's) Gerald Lee

The Annual Dinner of the RAM Club took place on 8 June at the Europa Hotel, W1. Owing to the grievous loss of our President, Harry Isaacs during his term of office, Sir F Vivian Dunn, a Vice-President of the Club, graciously filled the Chair and he and Lady Dunn welcomed the guests on arrival. Although attendance was smaller than in previous years, 150 members and their guests

(including many distinguished guests of the Academy) enjoyed a convivial evening.

The toast to the Academy and the RAM Club was proposed by Léon Goossens, whose reminiscences of his professional career proved both instructing and entertaining. Sir Vivian responded with his customary inimitable ease. The toast to the Guests was proposed in felicitous terms by Rex Stephens, and the Lord Mayor of Westminster replied. Grace, as usual, was sung by four students of the Academy and the evening provided a pleasant meeting place for the renewal of friendships and proved a very enjoyable occasion.

Alterations and additions to List of Members

Town Members

Bennett, Margaret, 13 Palace Court, London W2
 Bowen, Kenneth, 44 King Henry's Road, London NW3 3RP
 Box, Mrs J M (née McCleery), 20 Gillian Avenue, St Albans, Hertfordshire AL1 2QH
 Bradshaw, Susan, 55 Compton Road, London N1 2PB
 Craxton, Mrs Harold, 14 Kidderpore Avenue, London NW3
 Devereux, Mrs N, 48 West Street, Chichester, Sussex
 Dobson, Jean Austin, 17 Wensleydale Gardens, Hampton, Middlesex
 Elms, Roderick, 34 Ridgeway Gardens, Redbridge, Essex
 Fisher, Richard, 1 Middle Lane, London N8 8PJ
 Foster, Ann, 54 Broad Walk, Winchmore Hill, London N21
 Garton, Graham, Byways, Berry Grove Lane, Aldenham, Watford, Hertfordshire WD2 8AE
 Glenny, Alfreda, Oaklands Hotel, Tanner's Lane, Haslemere, Surrey
 Green, Dorothy, 3 Hoadly Road, London SW16
 Hawkridge, Douglas, 8 Elmwood Avenue, Kenton, Harrow, Middlesex HA3 8AH
 Hornbuckle, Jean M, 1 Hillfield Road, London NW6 1QD
 Lea-Cox, Peter, 67 Hammersmith Grove, London W6
 Marchant, Hugh, Flat 3, 29 Belsize Crescent, London NW3 5QY
 Markham, Richard, 22 Stapleton Road, London SW17 8AU
 McCann, David, R M, 72 Sistoua Road, London SW12
 Moss, Joan M, 11 Pounsley Cottages, Dunton Green, Sevenoaks, Kent
 Mullens, Andrew, 24 Evelyn Avenue, Ruislip, Middlesex
 Parr, Gladys, 49 Hallam Street, London W1
 Roberts, Joy, 5 Hagden Lane, Watford, Hertfordshire WD1 8HQ
 Robinson, David P F, 13 Orchard Avenue, New Malden, Surrey KT3 4JU
 Robinson, Mrs Margaret A, 13 Orchard Avenue, New Malden, Surrey KT3 4JU
 Robjohns, Mrs S, The Coach House, 82 Arthur Road, Wimbledon Park, London SW19
 Sheldon, Mrs J A (née Foster), 196 Brigstock Road, Thornton Heath, Croydon, Surrey CR4 7JD
 Stedman, Ursula, 35 St Peter's Street, London N1
 Smith, Rodney, 76 Clapham Common, North Side, London SW4
 Smith, Wendy, 21A Buckland Crescent, London NW3
 Tate, Phyllis, 88 Windermere Avenue, London N3
 Toplis, Mrs Gloria (née Woodhouse), 38 Tweedy Road, Bromley BR1 3PP
 Vaughan, Miss M K, 7 Warren Court, 10 Castlebar Park, London W5 1BX
 Whittlestone, Margaret, 4B Civic Square, Tilbury RM18 8AD, Essex
 Wood, Mrs N, 21 Chiltern Close, Bushey, Watford, Hertfordshire

Wright, Mrs Ann (née Sladen) *Flat 2, 80 Gloucester Avenue, London NW1*

Country Members

Barnes, Mrs Margaret, *Little Acorns, Stodmarsh Road, Canterbury, Kent*

Birch, Dorothy, *5 Elliott Terrace, The Hoe, Plymouth, Devon, PL1 2PL*

Booth, Sally Ann, *24 Branscombe Gardens, Thorpe Bay, Essex*

Burgess, Angela Mary, *Mawingo, Commander's Walk, Fairlight, Sussex*

Campbell, Mrs May (née Turtle), *Cooyrt Bane, Ballafayle, Moughold, Ramsey, Isle of Man*

Carstairs, Miss N, *8 West Road, Wharley End, Cranfield, Bedford*

Chilton, Hazel J, *2 Keble Close, Stamford, Lincolnshire PE9 1JN*

Churchman, Isabel, *30 Highfield, Bayview Road, Northam, North Devon*

Cochrane, June, *Hilden, 129 Newbridge Road, Ballymoney, County Antrim, Northern Ireland*

Dakers, Lionel, *The Royal School of Church Music, Addington Palace, Croydon CR9 5AD*

Davies, Edna, *24 Barony Street, Edinburgh EH3 6NY, Scotland*

Davies, Mrs Pamela Y, (née Hirst) *Grasmere, Mair Street, Althorpe, Scunthorpe, Lincolnshire*

Davis, Mrs Clinton (Nancy Litten), *Langdale, New Road, Headcorn, Ashford, Kent*

de Rowen, Yvonne, *Brierly, 21 Ferring Street, Ferring, Worthing, Sussex*

Day, Shirley J, *2 Elm Close, Wheatley, Oxfordshire*

Engel, Paul, *70 St Barnabas, Burnmoor, County Durham DH4 6EU*

Fray, Katharine Dawn, *Wendleburie, 64 Lakewood Road, Chandler's Ford, Eastleigh, Hampshire SO5 1AA*

Gedge, Mrs Gwendoline F, (née Millinson) *28 Goodwood Road, Hala Carr, Lancaster, Lancashire*

Grenside, Mrs Alice M, (née Jessett) *Wildlands, Corry Road, Hindhead, Surrey*

Haime, David, *5 Prince's Terrace Lane, Glasgow G12*

Hale, Noel, *86 Ditton Road, Surbiton, Surrey*

Harrison, Mrs A M, *Rockwell House, Wartling, Hailsham, Sussex BN27 1RY*

Hart, Diana Mary, *Woodhill, The Ridgeway, Cuffley, Hertfordshire*

Head, Mrs Marsha, *31 Forbes Road, Royal Naval Rosyth, Dunfermline, Fife*

Hickox, Mrs Jean, (née Millar), *The Vicarage, Bisham, Marlow, Buckinghamshire*

Howarth, Muriel, *Flat 2, 14 Saunders Street, Southport, Lancashire*

Jones, R Idris, *Mint Cottage, Hiham Green, Winchelsea, Sussex*

Lambeth, Mrs J (née Allen), *4 Bilberry Close, Chideock, Bridport, Dorset*

Lau, Mrs Irene (née Chiu), *292 Goodyers End Lane, Bedworth, Warwickshire CV12 0HY*

Leathard, Rosemary S, *163 London Road, Cheltenham, Gloucestershire*

Leventon, Mrs Gerald (Avril Wright), *Abbey St Bathans House, Duns, Berwickshire*

Lowe, Mrs G, *2 Little Arnewood House, Sway, Lymington, Hampshire SO4 0ES*

Newman, Mrs Janet, *3 Wardley Cottages, Milland, Liphook, Hampshire*

Newton, Richard, *White Cottage, Butt Lane, Bere Regis, Wareham, Dorset BH20 7JE*

Normansell, Mrs John (Margaret Mason), *The Close, School Lane, Alvechurch, Near Birmingham*

Owen, Mrs Evelyn (née Sibley), *Chalkvale Cottages, Ashley, Kings Somborne, Stockbridge, Hampshire*

Pearson, Christopher J, *55 Midfield Court, Thorplands 2, Northampton*

Pillow, Ian, *8 Salisbury Road, Swanage, Dorset*

Pomeroy, Mrs B M (Barbara Hughes), *139 Castle Way, Dale, Haverfordwest, Pembrokeshire*

Ravenhill, Freda, *Flat 1, Minterne House, Near Dorchester, Dorset*
Rawlinson, Mrs Griselda, *Glenburn, Oldfield Road, Heswall, Cheshire L60 6SE*

Royle, Mrs M A, *64 Highfield, Clyst Road, Topsham, Exeter, Devon*

Scott, Mrs Shirley M, *31 Goukscroft Park, Ayr KA7 4DS*

Sillman, Colwyn, *Green Willow, 9 The Gardens, Monmouth NP5 3HF*

Singh, Prabhu, *41 Hullett Drive, Mytholmroyd, Hebden Bridge, Yorkshire HX7 5QR*

Singh, Mrs Eleanor, *41 Hullett Drive, Mytholmroyd, Hebden Bridge, Yorkshire HX7 5QR*

Smith, Vivienne G, *4 The Glade, Escrick, York YO4 6JH*

Standing, Victor, *Gorsefield, Giles Lane, Canterbury, Kent CT2 7LR*

Stock, W H, *39 Kemps Lane, Beccles, Suffolk*

Surplice, Dr Alwyn, *Rosebank, Park Lane, Twyford, Winchester, Hampshire*

Taylor, Clara, *Woodcote, Layters Avenue, Chalfont St Peter, Buckinghamshire*

Thomas, Mrs Dorothea (née Bostock), *Barreogue, Hammer Lane, Haslemere, Surrey*

Turnbull, Glen, *190 Upper Chobham Road, Camberley, Surrey*

Urquhart, Wilkinson, *3 Knockbreck Road, Tain, Ross-shire IV19 1BW*

Vines, Mrs Jean H (née Abbey), *16 Wilcot Close, Bisley, Surrey*

Wallington, Verena, *164 Calton Road, Gloucester*

Whitton, Mrs Stacey (Lilian Smith), *19 Dormy House, Brancaster, King's Lynn, Norfolk*

Wiles, Mrs Pamela C G (née Dunton), *54 St Cross Road, Winchester, Hampshire*

Overseas Members

Allen, Jane, *8411 E Baker, Tucson, Arizona 85710, USA*

Calkin, Mrs A S, *533 Königswinter 41, Thomasberg, Oberestrass 27A, Germany*

Chang, Mary, *16 Siglop Avenue, Singapore 15, Republic of Singapore*

Coxe, Nigel, *Department of Music, Machmer-E-14, University of Massachusetts, Amherst, Massachusetts 01002, USA*

Czekanski, Marek, *Filarecka 3, M 45, 01-583 Warszawa, Poland*

Drake, Mrs S Thirle, *Flat 1A (Wharenu), 274 Oriental Parade, Wellington 1, New Zealand*

Rawlings, Joyce, *835 Mathers Place, West Vancouver, BC Canada*

Smith, Gillian, *4 The Crescent, Lucan, Co Dublin, Eire*

First Orchestra

13 December

Tchaikovsky Fantasy-Overture 'Romeo and Juliet'

Mozart Piano Concerto in A, K 488

Stravinsky Le Sacre du Printemps

Conductor Maurice Handford

Soloist Eleanor Alberga (piano)

Leader Irvine Arditti

RAM Concerts

(Autumn and Spring Terms)

3 April

Berlioz Overture 'Le Corsaire', Op 21

Shostakovich Cello Concerto No 2, Op 126

Brahms Symphony No 1 in C minor, Op 68

Conductor Maurice Handford

Soloist Roderick McGrath (cello)

Leader Irvine Arditti

Choral Concerts

30 November

Beethoven Cantata on the death of Emperor Joseph II

Phyllis Tate A Secular Requiem

Herbert Howells A Kent Yeoman's Wooing Song

Conductor Meredith Davies

Soloists Celia Marchisio, Vivienne Bellos, Ann James (sopranos), Elisabeth Burnett (contralto), Michael Bulman (tenor), Mark Rowlinson (baritone), Kenneth Park (bass)

Leader Monica Huggett

28 March

Haydn The Creation

Conductor Meredith Davies

Soloists Ann James, Felicity Lott, Margaret Feavious (sopranos), Christopher Adams, Peter Crowe (tenors), Kenneth Park, Terence Davies, Mark Rowlinson (basses)

Leader Monica Huggett

Chamber Orchestra

27 February (in Bishopsgate Hall)

Handel Arrival of the Queen of Sheba (from 'Solomon')

Paul Patterson Trumpet Concerto

Mozart Symphony No 29 in A, K 201

Conductor Peter Mountain

Soloist James Watson (trumpet)

Leader Monica Huggett

Second Orchestra

8 December

Beethoven Overture 'Egmont', Op 84

Sibelius Tapiola, Op 112

Brahms Symphony No 4 in E minor, Op 98 (I)

Malcolm Arnold English Dances, Set I

Herbert Howells Elegy for viola, string quartet and string orchestra

Elgar Cello Concerto in E minor, Op 85

Conductors Maurice Miles, and members of the Advanced Conductors' Course: Adrian Leaper, Simon Rattle, Janine Swinhoe, Ronald Kempton

Soloists James Walker (viola), John Senter (cello)

Leader Margaret Holter

30 March

Berlioz Overture 'Benvenuto Cellini'

Debussy Prélude à l'après-midi d'un faune

Hindemith Symphony 'Mathis der Maler' (I)

Elgar 'Enigma' Variations, Op 36

Brahms Violin Concerto in D, Op 77

Conductors Maurice Miles, and members of the Advanced Conductors' Course: Adrian Leaper, Janine Swinhoe, Simon Rattle, Ronald Kempton

Soloist Elizabeth Hunt (violin)

Leader Margaret Holter

Third Orchestra

13 December

Beethoven Overture 'Fidelio', Op 72

Fauré 'Pelléas et Mélisande'—Suite, Op 80 (I, II, III)

Brahms Violin Concerto in D, Op 77 (I)

Sibelius Symphony No 6 in D minor, Op 104 (I)

Berkeley Divertimento in B flat, Op 18

Conductors Maurice Miles, and members of the First-year Conductors' Course: John Willan, Janet Herson, Graham Nash, Jonathan McPhee

Soloist Gillian Findlay (violin)

Leader Lynn Steel

4 April

Borodin Overture 'Prince Igor'

Roussel Symphony No 3

Grieg Piano Concerto in A minor, Op 16 (I)

Haydn Symphony No 101 in D ('The Clock') (I)

Offenbach Overture 'Orphée aux Enfers'

Conductors Maurice Miles, and members of the First-year Conductors' Course: Janet Herson, Graham Nash, Jonathan McPhee, John Willan

Soloist Ailsa Clampin (piano)

Leader Lynn Steel

The First Orchestra took part, together with the Choral Class of the RCM, in a Concert in the Royal Festival Hall on 22 November, given by the Greater London Council to celebrate the 25th Wedding Anniversary of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh. The programme included an excerpt from Purcell's Ode for St Cecilia's Day, 1692, a suite from Handel's Water Music (both conducted by Sir Anthony Lewis), and Bliss's *A Song of Welcome* (conducted by Bryan Balkwill). RAM soloists were Felicity Lott (soprano) and Anne Marsden-Thomas (organ).

The First Orchestra and Choir, conducted by Antony Hopkins, also took part in a performance of George Tolhurst's oratorio *Ruth*, given in the Royal Albert Hall on 6 March in aid of the 150th Anniversary Appeal. For this occasion the work had been orchestrated by the following: Timothy Baxter, Lennox Berkeley, Eric Fenby, John Gardner, Michael Head, Joseph Horowitz, John Joubert, Sir Anthony Lewis, Malcolm Macdonald, Robin Orr, Paul Patterson, Humphrey Searle, Richard Stoker and Roy Teed; the soloists were Norma Burrowes (soprano), Marjorie Thomas (contralto), Kenneth Bowen (tenor), Eric Shilling (bass) and Alan Harverson (organ). The concert also included a piano Quintet 'by Beethoven, dictated by the composer to Dudley Moore' and performed by Graham Johnson (piano), Michael Bochmann and David Angel (violins), Levine Andrade (viola) and Raphael Wallfisch (piano), a Jazz Workshop Session directed by John Dankworth, and Franz Reizenstein's *Concerto Popolare*, in which the energetic solo pianist was Professor Ivor Keys. In addition to regular Wednesday chamber concerts and Tuesday lunch-time concerts, Exchange Concerts were given by students from the Conservatoire National de Musique, Paris, on 25 October, and by students from the Conservatoire Royal de Musique, Brussels, on 14 March.

Westmorland Concerts, in the Purcell Room, were given on 13 February, by Jonathan Williams (cello) and Graham Johnson (piano), and by Linda Hibberd (contralto) and Giles Swayne (piano), and on 20 March, by Marcia Crayford (violin), Emma Ferrand (cello), Heather Gould (piano) and the Contemporary Music Ensemble directed by Paul Patterson.

Evening recitals were given by Jennifer Dakin (soprano) on 14 December, Emma Ferrand (cello) on 15 February, Paul Silverthorne (viola) on 22 February, Margaret Archibald (clarinet) on 27 February, Russell Gilbert (violin) on 1 March, Robin Stowell (violin) on 8 March, and David Roblou on 15 March.

An 'Opera Workshop' was staged in the Theatre on 15 and 16 November; Director of Opera John Streets, Conductor Simon Rattle, Producer Anna Sweeny, with Mary Nash and Igor Kennaway at two pianos and (in the Michael Head piece) an instrumental ensemble led by Nigel Broadbent. Items included:

Charpentier 'Louise'

Derril Brown, Margaret Feaviour, Elisabeth Burnett, Celia Marchisio, Michelle Benlisa, Penny Langrish, Amanda Walker, Marilyn Elbourne, Sara Mousley, Penny Spitler, Maria Moll, Michael Bulman

Mozart 'Così fan tutte'

Vivienne Bellos/Ann James, Terence Davies/Richard Coverley

Puccini 'Madama Butterfly'

Hilary Western, Pamela Brady

Michael Head 'After the Wedding'

Felicity Lott, Christopher Blades, Carolyn Allen, David Rendall

Review Weeks

Review Week in the Autumn Term (4–8 December) included concerts by the Second Orchestra (Maurice Miles) and the New Music Ensemble (John Carewe), and a performance of Stravinsky's *The Soldier's Tale* by the Opera Class conducted by Simon Rattle. There was a performance of Busoni's *Fantasia Contrapuntistica* on two pianos by Ronald Stevenson and Edward Weiss, preceded by a talk by Mr Stevenson, and a lecture-recital on the music of Sterndale Bennett by Geoffrey Bush. There was a poetry reading entitled 'Courtship and the consequences thereof' by Barry Wilsher, and a lecture on 'Running an opera house' by John Tooley. There were showings of Eisenstein's film *Alexander Nevsky*, with music by Prokofiev, and of two fascinating short films of Jascha Heifetz playing the violin.

Review Week in the Spring Term (26–30 March) included the last of four performances of Janáček's *The Cunning Little Vixen* by the Opera Class conducted by Steuart Bedford, a Choral Concert (Mederith Davies), a concert by the Second Orchestra (Maurice Miles), a concert of modern music directed by Paul Patterson, a jazz concert conducted by John Dankworth and Ken Gibson, and a performance of Messiaen's *Quatuor pour la fin du temps* by Simon Rattle (piano), Charles Hine (clarinet), Irvine Arditti (violin) and Roderick McGrath (cello). There were lectures on 'London Transport, past, present and future' (John Wagstaff), 'Percussion from Stone Age to Avant-Garde' (James Blades), 'Theatre Production' (Anthony Sweeny), and 'Bird Vocalisation' (Joan Hall-Craggs). Richard Lewis spoke on 'The links between Opera and Oratorio', and Louis Kentner gave a Schubert recital. There was a showing of a film on stained glass at Fairford, and, last but by no means least, of the RAM Centenary Film made in 1922.

RAM Magazine

The *RAM Magazine* is published twice a year (usually in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 25p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Summer issue should arrive by 1 April, and for the Winter issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London, NW1 5HT.

